

RADIOHEAD

"Our time will come. It may take some time but it will. For now, it's other people's loss."

RADIOHEAD are five individual eccentrics: **THOM YORKE** lead vocals/guitar, **JONNY GREENWOOD** guitar, **ED O'BRIEN** guitar/backing vocals, **PHIL SELWAY** drums, **COLIN GREENWOOD** bass.

They have known each other for about six years. During the so-called Thames Valley "Scene" they were at different colleges, only meeting up during summer holidays and missed the boat completely. Thom was at Exeter Univeristy where he was reckoned to have been one of the best DJs at Exeter's Lemon Grove Club. During Summer 1991 he got back together with Phil, Ed and brothers Colin and Jonny in Oxford (where they all still live) and **RADIOHEAD** - The Antithesis of the Rock and Roll lifestyle - was born. On the strength of their demos (released as **DRILL**) they were signed to Parlophone by the end of the year.

The **THE DRILL E.P.**, released in May 1992, proved to be one of the most underrated debuts of that year, but it set the ball rolling and was highly acclaimed for all four tracks.

That Summer, while **RADIOHEAD** were in the studio to record **Million \$** and **Inside My Head** for the next E.P., they warmed up with a song they'd been playing with in rehearsals not realising the tape was running. That song was the stunning **Creep**, recorded spontaneously, in that one take. The infamous guitar-crack before the chorus is the sound of Jonny trying to spoil the song because he originally didn't like it. A song like that can only happen by accident. Without making any fuss at the time of release and again receiving credit for all the tracks, it became 1992's anthem of self-loathing, described as "One of the best pieces of rock since Everest." **Creep** is not a term of abuse, it's about people hating themselves but getting something creative from it. Potentially a major hit, **Creep** fell foul of Radio 1's "No depressing songs (in a depression) policy" and was never heard by the general public on day time radio.

"Just carry on doing your own thing and come and see us doing ours on stage. Don't believe other people, go and find out for yourselves."

An important part of **RADIOHEAD** is their live set. They toured heavily in 1992 supporting many bands including **Frank 'N' Walters**, **Catherine Wheel**, **Sultans of Ping**, **Kingmaker**, **Levitation**. They played over one hundred gigs. Being on stage is almost an exorcism. The shows are very tense and as the music takes control, often unpredictable.

Thom gets so wired up that he once broke a toe after repeatedly kicking his guitar on stage. Jonny, who likes to feel nervous on stage, often cuts his hands the the brutality required to create loud music with a small amp. Seeing them support Kingmaker, NME commented that they were "Only months away from wired, weird brilliance".

Music to actually listen to rather than mindlessly stage drive to combined with the sheer power of their live performances, won them a large and enthusiastic following. This was reflected in the Music Press End of the Year Polls where they made many Best of '92/Tips for '93 Lists. Creep was voted one of NME's "Essential Ten Indie 45's of 1992" and made no 4 in "NME Critics Top 50 Singles Of The Year". RADIOHEAD were tipped as one of the "Bands For '93" by Melody Maker and voted one of the "Top Ten Best New Bands for 1993" in NME Readers Poll.

Their potential was understated, eyes were elsewhere for the British bands of 1993. Being unlike any other group around, RADIOHEAD were deemed 'unfashionable' by the media in general, and ignored by day time radio so their fan base grew mainly by word of mouth, and from their records and live shows.

In January they announced their first UK headline tour. Now no longer the bashful warm-up act, but confident and charismatic, playing to people who have come to see them. The potential for being the next band with a religiously loyal following was spotted by Melody Maker at only the second show on the tour (packed solidly with besotted, singing admirers) which recorded the "RADIOHEAD were perfect" and ended "I haven't overdosed on hyperbolic steroids. RADIOHEAD, in January 1993 are just 'so f***ing special', and they're coming to your town. Watch them paint it blood red". This they did - playing to a fanatical crowd every night, most of the gigs sold out, some in advance - not bad for a first tour!

Suddenly people were starting to take RADIOHEAD very seriously. Music Week pointed out "It's premature to view the Oxford quintet as something of a UK answer to REM, but the potential is definitely there", while NME noted "RADIOHEAD will be a band that many of us will care deeply about this year" and with regard to the lyrics chanted faithfully throughout the gigs: "Thom Yorke could well be the new British lyricist to claim the King of Glum's songwriting crown". 1993 is their for the taking....

As different to the previous releases as they were to each other, their third single, **Anyone Can Play Guitar** was a Melody Maker Single Of The Week and Music Week Pick Of The Week. Blowing away any doubts that they could follow Creep, it was also RADIOHEAD'S first Top 40 single - peaking at No 32 in the UK singles chart. "If all journalists are indeed frustrated musicians, then **Anyone Can Play Guitar** is our anthem" (Indieicator).

Early in February they were invited to Paris to play The Black Session, a show broadcast live on National French radio. Recent guests include bigger names like James, Ian McCulloch, The Sundays and Paul Weller but there was already a buzz about RADIOHEAD - they were very warmly received!

On 22 February 1993 their acclaimed debut album, **PABLO HONEY** was released. Recorded in three weeks in July 1992 it proved **RADIOHEAD** to be one of the UK's brightest new hopes. It also scored a Top 30 Hit, coming straight in the UK album charts at 25. To date it has sold around 20,000 copies.

There have been many confused and conflicting references made in trying to describe **RADIOHEAD** - including Neil Young, REM, The Smith, The Pixies, U2, The Hollies, The Jam, Stone Roses and Mott the Hoople, among others. Being no part of any "scene", they are classically unclassifiable, This is partly due to each individual in **RADIOHEAD** having different influences and tastes in music. Their songs come from a state of conflict. This is not "The New" anybody - this is **RADIOHEAD**. Transcending trend barriers and inspired by Sonic Youth's live performances, **RADIOHEAD** are simply an articulate English Pop Band. This difference between **RADIOHEAD** and many other guitar bands is that they have songs, they can perform them and Thom can actually sing.

With the release of their debut album **PABLO HONEY**, which should establish them in their own right and with a long arm's worth of new material up their sleeves, **RADIOHEAD** are set to prove themselves. They head for dates abroad during March and return to the UK for a tour at the end of April. **RADIOHEAD** have also been confirmed to appear at The Phoenix Festival in July as one of the newer names on the bill.

"To say that Radiohead show promise is to say that Hendrix played the guitar".

Pop is Dead...

On 10 May 1993 Radiohead release a completely new track, Pop is Dead - a classic before release. "The closing song in the **RADIOHEAD** show, a wonderfully sustained farce in which the shagged-out corpse of popular music just isn't able to manage any more. It gets dragged out on it's knees and then keels over. It's had too many face-lifts that it's face pops open like an old onion. Rotten old pop". A song for anybody who feels the same.

..."We're going to save pop" (RADIOHEAD)

